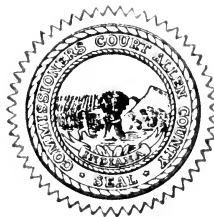


**Illustrated
Guide
to the
Allen
County
Court
House**



GUIDE TO
ALLEN COUNTY COURT HOUSE

COMPILED BY

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FORT WAYNE, INDIANA

PRESS OF
SINGMASTER PRINTING COMPANY
FORT WAYNE, INDIANA

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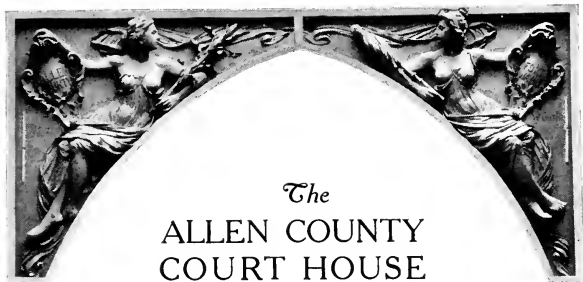
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"Peace and Plenty"

W H HOLLOWAY ARTIST



THE Court House of Allen County, Indiana, in the City of Fort Wayne, stands, in its noble proportions and magnificence of detail, a monument to the profound genius of its architect, Brentwood S. Tolan, and to the wisdom, foresight and judgment of the people of Allen County, and its Board of County Commissioners. It can also be claimed as the largest, most beautiful, costly, safe, and most splendid structure designed for County uses, of any in Indiana, or indeed, in the entire West, a work of combined arts that present and future generations must behold with just pride and admiration.

Before entering upon a detailed description of this splendid building, the fourth Allen County Court House to be erected on this site, a short history of its three predecessors may be in order.

PLACING OF THE COUNTY SEAT.

When, in the evolution of a State, a new County was to be formed, and its boundaries permanently defined, it was customary for the larger and more pretentious towns in that sec-

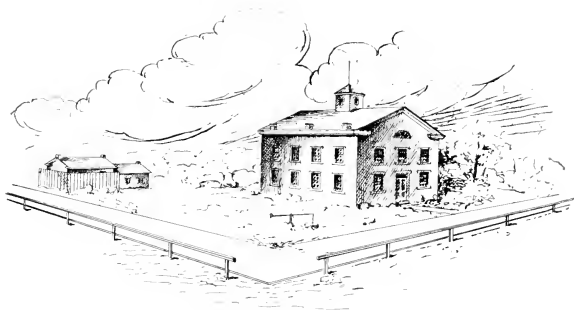
tion, foreseeing all the advantages inevitably following the placing of a County Seat, to strive, by offering substantial inducements to obtain this benefit. When therefore, in 1823, a new County was formed in Northern Indiana, from parts of Randolph and Delaware Counties, and called "Allen," in memory of the heroic Colonel John Allen, who lost his life in the battle of Raisin River, January 22, 1813, two astute business men, John McCorkle, Esquire, of Piqua, Ohio, and John T. Barr of Baltimore, Maryland, owning property in the rising town of Fort Wayne, offered to give the piece of ground owned by them, as a site for the County Court House, should the thriving town with its population of 300 be selected as the seat of justice. This property, in 1822, had been platted, and called "The Public Square."

This proposition having been accepted, these two public-spirited men added to their gift of land \$400.00 in cash, a rather large sum for those days, and thus it was that Fort Wayne became the County Seat of Allen County. The "Public Square," 149 feet wide, by 314 feet long, which then, as now, was bounded on the north by Main Street, on the east by Court Street, on the south by Berry Street, and on the west by Calhoun Street, was recorded in 1833.

During the next seven years, however, no public building being provided, County business was transacted in the office of Alexander Ewing, Esquire, at the southeast corner of Barr and Columbia Streets, or in that of William Suttonfield, at the northeast corner of these streets.

FIRST ALLEN COUNTY COURT HOUSE.

In 1831, Fort Wayne having doubled her



First Allen County Court House.

population, claiming some 800 in round numbers, the County Board, consisting of Francis Alexander, William Casswell, and James Holman, ordered as a preliminary step, the brush and stumps removed from the public square, and definite measures were adopted and a contract let for the erection of the first Court House of Allen County, at a cost of \$3,321.75, "John S. Archer, Esquire," according to the quaint old records, "to furnish brick, James Hudson to lay them, supplying also lime and stone, Messrs. Hanna and Edsall, all lumber, timber, nails, glass, etc., besides the necessary carpenter work."

Public-spirited citizens subscribed \$149.00 in cash, besides material and labor to the amount of \$499.00, the remainder being paid from the County Treasury. This building was poorly constructed and was destined to remain unfinished. It was, however, used for nine years, and Court was held here for the first time May 7th, 1832. There are no pictures extant of this first Court House, but it is described by those who still recall it, as 40 feet square, a two-story brick edifice, perfectly plain, with its roof rising to a small cupola, and this surmounted

by a gilded ball, and weather-vane. It proved to be entirely inadequate for the needs of the fast-growing County and City, Fort Wayne in 1843 having a population of 1,500, several structures were built about the Court House enclosure to supplement its capacity, one of brick, a one-story affair, containing one Court room and two offices on the southeast corner of First and Berry Streets, and on the northeast corner, another, for the use of the County Treasurer and Auditor, while the County Clerk and Recorder had offices, respectively, upon the northwest and southwest corners. Here also upon the southwest corner stood the County Jail, destroyed by fire in 1837 in which a room was provided in its second story for the "detention of debtors." This first Court House was condemned as unfit for further use in 1841, and the County Agent was authorized to sell it to the highest bidder. Tradition declares that it actually fell down, the gilded ball and weather-vane becoming the property of Mr. Henry Rudisill and was long preserved and used as the crowning ornament of the chicken-coop at his suburban home on Spy Run.

THE SECOND ALLEN COUNTY COURT HOUSE.

For six years no temple of justice graced the public square until in 1843 the Commissioners, Nelson McLain, F. D. Laselle, and Joseph Hall, awarded a contract to the firm of Samuel Edsall & Company "for the building of a new Court House at a cost not to exceed \$15,000." This, completed in 1847, was considered in its day, an imposing affair, and was dedicated with a proper show of appreciation. It was of brick, one story in height of very plain exterior and situated on the east side of the square.



THIRD ALLEN COUNTY COURT HOUSE.

In 1860, the City now numbering 10,300 in population, and the County growing rapidly, sealed proposals were asked for the building of a larger Court House to meet the increasing demand of public business, to be placed in the center of the Public Square and to be built, according to plans and specifications, prepared by Edwin May, Esquire, of Indianapolis. To Samuel Edsell was awarded the contract at \$63,613.00 and the third Allen County Court House was completed and accepted July 23, 1862.

This was, as is shown by the engraving, a square brick structure, a combination of Doric and Corinthian architecture, and had for its exterior ornamentation life-size figures of Gen-

erals Wayne and Washington in full Continental uniforms, in niches upon the northern and western facades, respectively. This was further graced by a central cupola with four clock dials, facing the four enclosing streets. The arrangement of the interior, while severely plain, was sufficient for the demands of the time, the only attempt at mural decoration being two figures in fresco on the walls of the Court Room on either side of the judge's stand, Columbus and the Goddess of Liberty.

The corner-stone, a block of marble, was laid with imposing Masonic ceremonies, May 1st, 1861, and was inscribed:

CORNER STONE.

May 1st, 1861, A. D. 5. 861.

By Sol Bayless, P. G. M.

Marshall Crow	}	County Commissioners.
John Shaffer		
Isaac Hall		

—Contractors.—

S. E. Edsell and V. M. Kimball.

Designed by Edwin May, Esquire.

Superintendent—Samuel McElfatrick.

Builder—D. L. Silva.

This corner-stone is preserved in the present Court House. The total cost of this building was about \$78,000, including architect's and superintendent's fees. It was not fire-proof and consequently was an unsafe repository for the valuable documents, etc., that had been by this time accumulated in its store-room.

Such, in brief, was the history of Allen County's first three Court Houses. Once again, however, public business demanded increased facilities for its proper transaction, and better

protection for the important records and papers in its keeping.

The City of Fort Wayne, rich in historic interest, in enterprise and wealth, situated in the fertile and consequently rapidly developing Allen County, having attracted and held many business men of large means, with a growing population in 1895 of about 40,000, it was determined, by the County Commissioners, Messrs. Sylvanus Baker, Matthew Ferguson, and John H. Stellhorn, to build once more an Allen County Court House, and this time not alone for present needs, but, with foresighted wisdom, for generations to come. They agreed upon a fire-proof building which would fittingly represent in design and construction the dignity of the City, the County and the people, and in 1895, after a critical inspection of plans sent in by many well-known architects, of highest standing, those submitted by a fellow-townsmen, Mr. Brentwood S. Tolan, were chosen, and in 1897 the contract was let to James M. Stewart & Company of St. Louis, Mo.

THE FOURTH ALLEN COUNTY COURT HOUSE.

The present stately edifice, its own commentary upon the taste and judgment of the Board of Commissioners, was accomplished from inception until it stood a completed achievement, without a law-suit or serious interference of any kind; and the people of Allen County can look with pride, just and great, upon this, the gem of their many goodly possessions, noble in exterior, and beautiful throughout.

The corner-stone was laid with impressive services Nov. 17, 1897; addresses by Colonel R. S. Robertson and Honorable Wm. P. Breen, following prayer by Reverend Samuel Wagenhals,



of the English Lutheran Church. An address was also made by Governor J. A. Mount, who, with his staff, graced the occasion, the music led by Professor Guillem Miles, being furnished by a chorus of girls from the Public Schools.

Imbedded in the corner-stone, which is set in the northeast corner of the building, corner of Court and Main streets, is a copper box made by John H. Welsh & Son, Fort Wayne, containing copies of daily papers, lists of County officials, statements of County finances, data of County business, coins of different denominations and memorials of various kinds. The stone is inscribed:

ALLEN COUNTY COURT HOUSE.

Erected A. D. 1897-1900.

This stone was laid by Judge John Morris,
Nov. 17th, 1897.

Commissioners from commencement to completion:

1896 - 97—

Jasper W. Jones, Prest.
Matthew A. Ferguson, Vice-Prest.
John Stellhorn, Sec'y.

1897 - 98—

Matthew A. Ferguson, Prest.
Sylvanus Baker, Vice-Prest.
Chas. E. Orff, Sec'y.

1898 - 1900—

Matthew A. Ferguson, Prest.
Augustus R. Schnitker, Vice-Prest.
Chas. E. Orff, Sec'y.

Auditor 1896-97—Clarence H. Edsell.

Auditor 1897-98—Louis J. Bobilya.

Auditor 1898-1900—Wm. Meyer, Jr.

Brentwood S. Tolan, Architect.

Successor to

Thomas J. Tolan & Son.

Wm. H. Goshorn, Superintendent.

This most magnificent temple of Justice, costing with its interior furnishings \$817,553.19, was dedicated Wednesday, September 24, 1902, in the presence of a large gathering of people from far and near.

Following the invocation by the Right Reverend Herman J. Alerding, Bishop of Fort Wayne, the Attorney for the Board, Honorable James M. Barrett, in an eloquent address announced the completion of the building, its acceptance being acknowledged by the Honorable Chas. McCulloch.

Honorable Wm. Bourke Cochran, of New

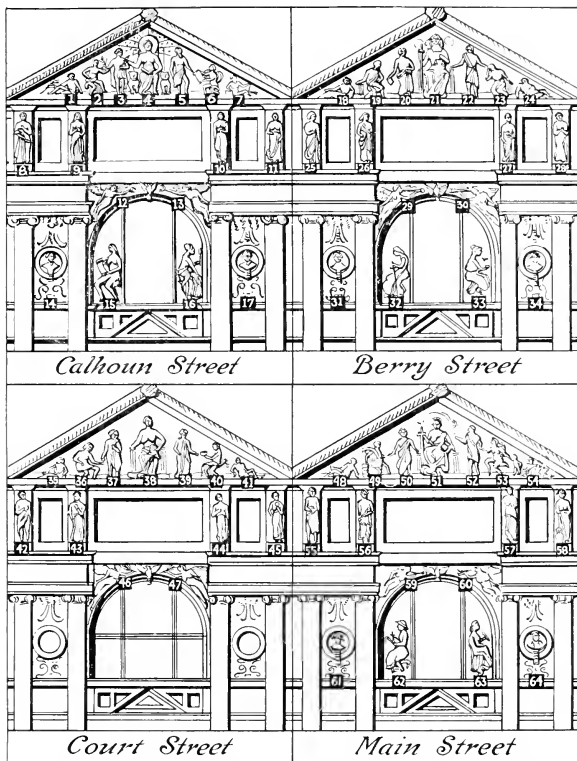
York, was the special orator of the day, Colonel R. S. Robertson giving the historical address, in which he said, "Every detail of use or ornament, every decoration inside or out, excepting the mural paintings, was conceived, modeled, cast or sculptured and carried out to a finish within the limits of the Court House Square and most of it within the Court House walls."

The Reverend David W. Moffett, D. D., pastor of the First Presbyterian Church, pronounced the benediction. Shoher's and the First Regiment Bands, furnished the music and a special "Dedication March" composed for this occasion by Mr. Geo. E. Holmes, then of Fort Wayne, was much appreciated and applauded.

EXTERIOR.

The nobly proportioned building, absolutely fire-proof, is of blue limestone, from the celebrated quarries of Bedford, Indiana, and is a combination of the Renaissance, Roman, and Grecian, in architecture. While the graceful columns and pilasters of the first and second stories proclaim the Ionic in sentiment and style, diversity is found in the Corinthian type upon the third story.

A very beautiful and distinctive feature is presented by the graceful Ionic columns and capitals set twelve feet apart, surrounding the upper part of the building, the colonnade repeating, in smaller size columns, about the dome. The harmoniously proportioned dome contains clock dials facing the four corners of the compass, and, surmounting the whole beautiful creation, a revolving copper statue of Liberty holding her torch of enlightenment, heroic in size, 13 feet 8 inches in height and costing \$1,000.



Calhoun Street Front—1, Agriculture ; 2, Transportation ; 3, Commerce ; 4, Spirit of Civilization ; 5, Science ; 6, Invention ; 7, Industry ; 8, Ambition ; 9, Enterprise ; 10, Diligence ; 11, Knowledge ; 12, 13, Victory ; 14, Washington ; 15, Jurisprudence ; 16, Law Study ; 17, Lafayette.

Berry Street Front—18, The People ; 19, Jury ; 20, Prosecuting Law ; 21, Spirit of Law ; 22, Defending Law ; 23, Client ; 24, Supreme Court ; 25, Incorruptibility ; 26, Fearlessness ; 27, Learning ; 28, Impartiality ; 29, 30, Fame ; 31, Anthony Wayne ; 32, Detective and Preventive Law ; 33, Mercy ; 34, John Allen.

Court Street Front—35, Music and Stage Art ; 36, Art ; 37, Literature ; 38, Spirit of Civilization ; 39, Theology ; 40, Medicine ; 41, Law ; 42, Faith ; 43, Perseverance ; 44, Genius ; 45, Truth ; 46, 47, Peace.

Main Street Front—48, Army and Navy ; 49, Congress and Senate ; 50, Debating ; 51, Spirit of Government ; 52, Voting Citizen ; 53, Wife and Child of Citizen ; 54, Supreme Court ; 55, Power ; 56, Progress ; 57, System ; 58, Wisdom ; 59, 60, Prosperity ; 61, Little Turtle ; 62, War ; 63, Peace ; 64, Tecumseh.

The sketch of the exterior, as shown here, will give a very full idea of it, especially interesting, as it was made by the author Mr. Dux himself, and gives his own interpretation of the allegorical designs. He says in a personal letter to the writer, "The Calhoun Street or main side of the building represents civilization and embraces all branches of it, Law, Government, &c., &c., &c., the other sides represent the same, only more in detail.

FACADES.

The Calhoun Street or west side is further enriched with a set of ornamental tablets, inscribed with the names of the twenty townships of Allen County, and just below the cornice in the center is the carved quotation:—

"Forth from this fair life
Measureless things are wrought
A thought-dawn born
Which shall not cease to broaden till its beam
Makes noon of knowledge
For a gathered world."

Above the entrance on this side is the maxim:
"Be just and fear not."

With the inscription on the second story above the entrance:

"Jurisprudence is the knowledge of things divine and human; the science of what is right and what is wrong."

On the south, or Berry Street side, are the words carved above the door—

"Law favoreth Charity."

The second story bearing the inscription—

"Justice—the hope of all who suffer—

The dread of all who wrong"—

surmounting which, just below the cornice, is the quotation:—

“Poise the cause in justice scales—
Whose beams stand sure,
Whose rightful cause prevails.”

Above the large art glass window in the center of the Court Street or east side are the familiar lines from Tennyson's “Locksley Hall”—

“Doubt not—through the ages
One increasing purpose runs;
And the thoughts of men are widened
With the process of the suns.”—
followed just above the door with—
“consent makes the law.”

The upper inscription upon the north of Main Street end is those wonderfully forceful words from Webster's famous speech in reply to Haynes in 1830:

“The people's Government; made for the people;
Made by the people and answerable to the people.”

The second story shows Tennyson's beautiful lines:

“Ring out the thousand wars of old”
Ring in the thousand years of peace,”—
and just above the entrance—
“Law hateth wrong.”

Above the cornice, outlining the building on the Berry, Main and Court street facades, are numerous panels bearing full length figures of men in groups of three, representing the many explorers, pioneers, warriors, statesmen, jurists, scientists and inventors, etc., etc., who for

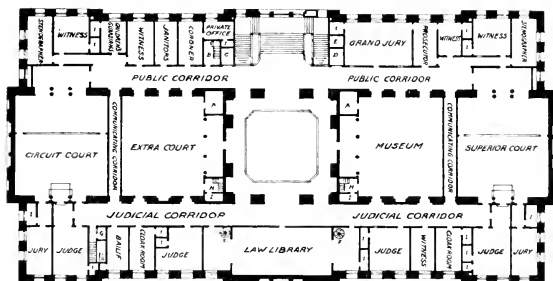
especial ability in the many different fields of effort, have deservedly been awarded enduring places in the annals of our country's history.

INTERIOR.

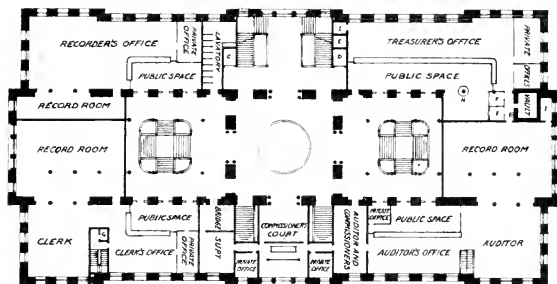
Entering on each of the four sides of the building through triple doors, flanked by massive granite columns, we find handsome mosaic floors of encaustic tiles in vestibules, lobbies, rotunda, and Commissioners' Court Room, the other floors being of cement or hard wood laid on cement.



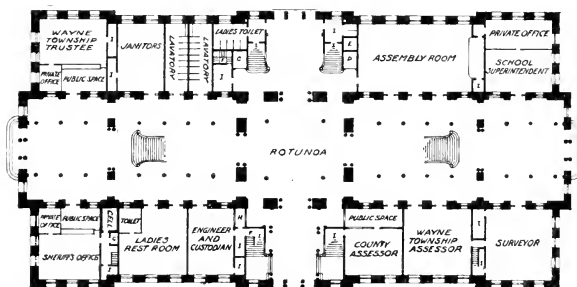
The lower corridor is open from end to end and from side to side, through the center of the building, the large pillars of Scagliola supporting the center and surrounding the well of the dome or rotunda, while beautiful Italian marble stairways lead from the entrances on



THIRD FLOOR	A. CONSULTATION ROOMS.	F. STAIRS TO MEZZANINE FLOOR
	B. STAIRS TO TOWER.	G. PRIVATE ELEVATOR.
	C. PUBLIC ELEVATOR	H. STAIRS TO JURY ROOMS ABOVE
	D. ELEVATOR SHAFT	I. CLOSETS.
	E. FRESH AIR INTAKE	



SECOND FLOOR C. PUBLIC ELEVATOR. G. PRIVATE ELEVATOR.
D. ELEVATOR SHAFT. H. CHECK DESK.
E. FRESH AIR INTAKE. I. CLOSETS
F. CASHIERS.



FIRST FLOOR C. PUBLIC ELEVATOR.
D. ELEVATOR SHAFT CALHOUN ST.
E. FRESH AIR INTAKE.
F. STAIRS TO BASEMENT. G. PRIVATE ELEVATOR.
H. MASTER CLOCK ROOM.
I. CLOSETS.

FLOOR PLANS OF ALLEN COUNTY COURT HOUSE.

SCALE $\frac{1}{2}'' = 1'$.
B.S. TOLAN, ARCHITECT.

the first or basement floors to the two successive floors above, a separate stairway leading from the Calhoun Street door to the third or Judiciary floor, provided for the use of judges, jury, officers, etc., insuring greater dispatch and privacy in reaching the Court Rooms, which are on this floor. Throughout the building Italian marble walls rise to the ornamental plaster cornices. Large columns are used throughout the halls, on the lower floor, of Verde Antique Scagliola, and those surrounding the well of the dome are of a beautiful cream pink, reminding one of Mexican Onyx. The Scagliola used throughout has been pronounced by artist experts to be of unsurpassed excellence.

FIRST FLOOR.

Offices for Township Trustees, Sheriff, Surveyor, Assessor, Coroner, Health Officers, Superintendent of Public Schools, Engineer, Janitor, etc., are on the ground floor, as well as a large Assembly Room, for the public meetings of citizens. Here, also, are found passenger elevators and an attractive Rest Room for women, equipped with easy chairs, desks, couches and lavatory. The general disposition of these apartments, can best be seen by a glance at the floor plan given on preceding page, kindly supplied by Mr. Tolan, the architect of this building.

TABLETS.

Embedded in the wall on the first floor, fronting the north elevator shaft is the old cornerstone, taken from the immediate predecessor of this Court House, and on ascending the east stairway, we find placed just beneath the large window, a bronze tablet, inscribed—

“MEMORIAL TABLET.”

“Building ordered September 4th, 1895. Completed October 3rd, 1900.

Commissioners 1896 - 97—

Jasper W. Jones, President.

Matthew A. Ferguson, Vice-President.

John H. Stellhorn, Secretary.

Commissioners, 1897 - 98—

Matthew A. Ferguson, President.

Sylvanus F. Baker, Vice-President.

Charles E. Orff, Secretary.

Commissioners 1898 - 1900—

Matthew A. Ferguson, President.

Augustus R. Schnitker, Vice-President.

Charles E. Orff, Secretary.

Auditor 1896-97—Clarence W. Edsall.

Auditor 1897-98—Louis J. Bobilya.

Auditor 1898-1900—William Meyer, Jr.

ARCHITECT—

Brentwood S. Tolan, Successor to Thomas J.
Tolan & Son.

Inspector—Henry W. Jensen.

Superintendent—William H. Goshorn.

Contractor—James Stewart & Co.”

Above this tablet, enclosing the arch of the large art-glass window, are two beautiful sculptured figures symbolizing “The County and the City.” On the left, a female figure, holding a stalk of corn, represents the products of the rural districts, while on the right her sister figure, holding a distaff, typifies the industry of the city.

This dignified and graceful allegorical piece, shown as heading to first page, representing

the bond between the county and city, was conceived and executed by Mr. Wm. Barth, of the firm of Barth & Staak, and presented by him to the Court House.



Commissioners Court Room.

SECOND FLOOR.

Upon the second floor are to be found the offices of County officials, Auditor's Office and Record Rooms, Treasurer's Office, Clerk's Office and Record Room, with the County Commissioners Court Room in the center of the west side, all spacious in size and handsomely appointed and for convenience of arrangement unsurpassed.

THIRD FLOOR.

Upon the third, or Judiciary Floor, are situated four Court Rooms with Jury Rooms, Witness and Private Consulting Rooms. These are

connected by separate corridors insuring ease of communication, and greater privacy. The Jury Rooms adjoin the Court Rooms, or are on the mezzanine floor above them.

LAW LIBRARY.

The well-equipped law library is placed on the third floor directly in the center of the west side.

There are about 2,000 volumes on the library shelves, many of which are very rare and of great value. Just at the present time the Allen County Law Library Association is planning the expenditure of one thousand dollars for additional books which will greatly increase the resources of the library.



ROTUNDA.

The open rotunda extending from first floor to the lovely arch of the dome, flanked by im-

pressive stairways and encircled by massive pillars and fine ballustrades, is the center of the whole masterful conception. Outside, from whatever direction one approaches, the nobly proportioned dome, which is its outer shell, is the first thing to catch the eye, and the torch in "Liberty's" hand indicates to the passerby the apex of the achievement. Within, very fittingly, richer materials and more elaborate decorations have been used than in other parts of the interior, sculpture, paintings, marbles, and a broad scheme of color and ornamentation in stucco relief unite with the lofty architectural design to form a most notable interior.

The floor of the rotunda is square with a central well, circular on the office floor, octagonal on the Judiciary Floor, each surrounded with ballustrade of pure Italian marble, the floors of encaustic tiles laid in rich mosaic design.

The four sides are arched by graceful pendentives to meet the dome and enclose great semicircular windows filled with stained-glass which together with the stain glass in the top of the dome supply the greater part of the light needed for illuminating the rotunda. In the evening the light is furnished entirely by electricity.

Encircling the four arched windows are exquisite mural paintings from the studio of Mr. Charles Holloway, of Clinton, Iowa, by whom they were designed and executed.

The following is Mr. Holloway's own description of the paintings:

"The sketch on the north arch symbolizes a community that is governed by just laws tempered with mercy. Under such conditions the people are content and prosperous and commerce and the manufacturers, arts and

science flourish. In the center of the arch is the figure of the Law with open book of the code in her lap, and holding in either hand the tablets of the God-given law. To the right of the Law is the figure symbolizing Justice, holding the flaming sword and scales, and on the left is the figure of Mercy placing a restraining hand upon the lap of the Law. On one side of the arch, are symbolized, by appropriate figures, the Industries. Agriculture is typified by the husbandman, holding in his hand the sythe, and with a sheaf of grain by his side, while Commerce is pointing out to him a market for his produce in lands across the sea.

Below are the figures bringing the products of the soil to the wharf. In front, is the figure with a distaff, symbolic of the industry of Weaving, and in the foreground is the blacksmith standing beside an anvil, with a sledgehammer in his hand, and by his side a machinist is testing with a hammer a cog-wheel for flaws. The group symbolizes Manufactures in general.

On the other side of the arch, in the foreground, are shown the sister arts of Painting, Sculpture and Architecture. The architect with his plan across his knee and dividers in his hand, is discussing with the Painter and Sculptor the decorations of his building.

To the side of them a figure reading a book symbolizes Literature, and next to her Poetry with inspired air is reciting her verses. To the right of the group of Literature, Music is represented by two figures, one playing on the pipes and the other on the lyre.

The whole subject is treated classically, and in the abstract.

The subject of the east panel is Peace and Prosperity.

In the center of the arch is the white robed, flower-crowned figure of Peace in a golden chariot, garlanded with flowers, and twined with fruit and olive branches, drawn over the rose tinted clouds with white horses festooned with flowers and leaves. Floating alongside the chariot of Peace are her handmaidens, all robed in white, scattering flowers over the sunlit earth. Below, to the right in the flower-decked valley among the green trees youths and maidens are dancing to the music of the shepherd's pipe. Beyond in the sunlight the flocks are grazing, in the background runs a train of purple hills. On the left side of the arch winding down the sunlit slope through the trees to the cool shade of the foreground, is Ceres, the Goddess of Earth's Fruitfulness. At the head of the procession, two youths are leading with festoons of flowers a white bull garlanded with green leaves. On either side are maidens playing on musical instruments. All is joy and happiness, peace and plenty. (See frontispiece)

The subject of the South panel is Despotism and Anarchy.

Despotism in which the whim of an individual is the supreme law, where the knout and axe are yielded without the thought of justice, and discontent and anarchy are rampant. In the center of the arch under an architectural canopy lies reclining on a gilded couch, the Despot, a sensual animal type, a Nero, surrounded by his henchmen and guard; a woman on bended knee pleading for justice, for her daughter's honor, for her own honor, in vain. A soldier lays his hand roughly on her shoulder and drags her away to be lashed. Below to the right of the center, prisoners in chains are be-

ing dragged to the dungeon or knout, old men and youths and fair maidens. The executioner applies the lash to the brawny shoulders of a strong man, who lies in agony. The people crowd around, awe-struck and horrified, some with stolid faces biding their time, others more reckless and with threatening look and gestures. On the left side a wild crowd of the people is clamoring for justice, in the background others are beginning to apply the torch, the people are in arms, the revolt is on, and anarchy follows in its path.

Following in the train of lawlessness, War is shown upon the west panel. As peace and prosperity are the natural outcome of law and order, so is war and devastation the inevitable result of despotism and anarchy. In the center of the arch is the genius of War in an armored chariot drawn by wild horses and fiends, with serpent-entwined hair and pendulous breasts. In the background riding with the dark green clouds across the lurid sky lighted up with the flame of the burning city, are Death, Pestilence and Devastation, typified by appropriate figures below. Coming from either side, the two armies are clashing together—the people are gaining, the forces of Heaven lend their aid and shadowy figures from the dark clouds are twirling thunderbolts which compel the enemy to fall back, and be trampled under the feet of the horses of those following—the people rush in with redoubled force—victory will be theirs. Old men and women are wailing over the dead bodies of loved ones. A mother clasps her son to her breast while with the other hand she buckles on his sword, a husband embraces his wife and child while moving on to battle. The dead and wounded, and frightened groups of women and children fill the foreground.”

INNER BALCONY.

The inner balcony is just above the dome pictures and just below the stained glass cap of the dome. The view down the well of the rotunda from here on a clear day is entrancingly beautiful.



SUPERIOR COURT ROOM.

Beginning a survey of the rooms on the Judiciary Floor, we find the Superior Court occupying the extreme south end. It is considered by many to be the most beautiful of the four Court Rooms in its color scheme and appointments. The walls of a rich Massachusetts Scagliola are panelled in a darker tone, relieved with lighter Alps green borders. On the west side is the Judge's stand, back of which is his private room. All the furnishings are of rich mahogany. Below the ornamental cornice, the walls are encircled with a frieze of bronze

sculptured panels, the consistent subject of which is Government in its different departments, as Fine Arts, Liberal Arts, Industries, Science. These masterpieces are the work of Messrs Barth & Staak, of Fort Wayne, and must be critically examined to appreciate the art and delicate beauty of their conception.

We are fortunate in having the authors' own description of these artistic creations of their genius. Along the west wall beginning at the left hand corner we find five panels representing as a whole the "Government of the United States." These show in:—

No. 1. United States Treasury—Represented by a male figure in center, on left the coining of money, with the United States Mint in the background; on the right, the printing of bank-notes with the United States Treasury Building in the background.

No. 2. Education—A female figure in center. Left, mental education shown by youth studying—Owl and Sphinx, emblems of wisdom and the unknown. Upon the right, physical education exemplified by disc throwers.

No. 3. Laws—A male figure in center holding the written Constitution. Left, a group of warriors, woman and child, signifies protection for the weak and helpless. Right, man casting ballot. Capitol at Washington shown in background.

No. 4. Judiciary—In center a female figure as the Law decides between the guilty culprit on the right, and the accused innocent on the left.

No. 5. Agriculture—A female figure in the center represents the fruitful earth; dairy and cattle raising on the left and on the right, man and horse, tillers of the soil.

Upon the north wall from left to right are five panels representing the Sciences.

No. 1. Natural History—A female figure with thoughtful brow, seated between Flora and Fauna.

No. 2. Geology and Chemistry—Male figure in center holds the crystal. Left group signifies Chemistry, right group compounding drugs.

No. 3. Medicine—Æsculapius, the Father of Medical instructors in center, teaching. On the left, Surgery is represented, dissection of body; right, Medication.

No. 4. Astronomy—Hipparcus, "Father of Astronomy," in center, with students on right and left studying the Heavens with refractor.



No. 5. Literature, accompanied by Cupid as Poetry on left and the Drama on right. Congressional Library in background.

On the east wall, opposite the Judge's stand, are five panels, which from left to right, represent the Industrial and Liberal Arts.

No. 1. Carpentry.

No. 2. Masonry—The triumphal Arch of Constantine, and the Egyptian pyramids in the background represent the results of enduring masonry.

No. 3. A cartouche holding clock for the room, with figures representing America, past and present. An Indian, on the left, with crude weapons and dress stands for the past—on the right a mechanic holding a telephone, with locomotive in foreground, speaks of progress in the present.

No. 4. Iron Industries—At left foundry work is illustrated; at right, machinery and structural iron work, most perfect example of which is shown in the Ferris wheel in background.



No. 5. Decorative Art Industries—At left an artisan at work on scroll; at right, chasing and embellishing a helmet.

Along the south wall, from left to right, are five panels illustrating the Fine Arts.

No. 1. Architecture—Represented by a noble female figure in center. Left and right students at work and submitting sketches. A cherub as Genius points to the Parthenon in background.

No. 2. Sculpture—A female figure in center represents this most noble of arts. A genius holds a crown ready for the successful artist.

No. 3. Female figure as Painting, sister art to Sculpture, with brush and palette; Students at work right and left.



No. 4. Music—Female figure seated at organ, typifying Sacred Music. Left, Dramatic Music; right, Song or Vocal Music.

No. 5. Dramatic Art—Tragedy in center with book and dagger; Youths as actors around her; Bust of Shakespeare at left.

The panel "Music" very justly admired, was executed by a friend of Mr. Barth, Mr. Richard Zeitner, of Cincinnati, a very able sculptor and the panel "Dramatic Art" was also executed by a visiting sculptor, Mr. William Ehrman.

COURT ROOM NO. 3.

North of the Superior Court Room, and sep-



arated from it by a narrow corridor, is the extra Court Room, known as Number Three. The walls of Belgium Black and Gold Scagliola are finished above the ornamental cornice with mural paintings by Mr. Florian Piexotto, of New York, and Cincinnati, and Mr. Charles Holloway, who also created the exquisite paintings in the dome. Important episodes in the early history of this section of the country, part of the great "Northwest Territory" as it was then styled, are depicted. The paintings upon the south wall by Mr. Florian Piexotto reproduces "the Battle of Fallen Timbers," with "Mad" Anthony Wayne and his brave soldiers putting to rout the Indians and Canadians, led by the Chippewa Chief Masass, or Turkeyfoot, the gallant Wayne having at his command only 800 men as opposed to a horde estimated at 2,000. This decisive battle took place in August 1794 near Ft. Miami, which is now the town of Maumee, Ohio, and effectually

destroyed the confederacy of Indian tribes. This battle took place in a wood in which were many trees felled by a recent hurricane, and among them the Indians were ambushed. A boulder from whose summit Masass endeavored to rally his fleeing followers, still marks the spot. It weighs about 6800 lbs., and has rudely carved upon it a turkey-foot, and other Indian characters. After this battle General Wayne and his small army resumed their march to the spot afterwards called Fort Wayne.

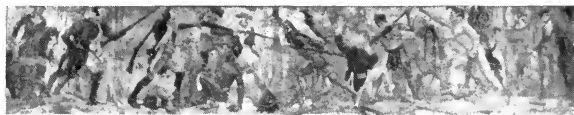
A pretty little painting hangs upon the wall just under this picture of the battle, which shows the spot where it occurred and the memorable boulder.

Mr. Holloway's painting on the north wall portrays the "Treaty at Greenville," that momentous and important treaty between General Anthony Wayne and the Allied Indian Tribes, headed by Little Turtle. This took place at Greenville, Ohio, in the Fall of 1795, after the Battle of Fallen Timbers, General Wayne having gone into winter quarters in Fort Wayne before resuming his return east. By this treaty valuable grants of land were conceded by the Indians, and after it, the permanent settlement of this region began and civilization moved forward apace.

The picture shows General Wayne seated at the right with his officers, and the famous Indian Chiefs of history standing or seated on the ground at left, with that famous and astute warrior, Little Turtle, "the white man's friend," occupying the central place.

A later episode in the history of Fort Wayne is commemorated in the second of Mr. Holloway's paintings over the door on the east wall, the famous ride of brave William Olliver, September, 1812 who is depicted accompanied by

his four loyal Indian—one of whom was the renowned half-breed Logan—upon the perilous ride from General Harrison's headquarters, at Piqua, Ohio, through the enemy-infested woods, bearing to the besieged garrison at Fort Wayne, word of approaching relief. It is to be regretted that there are no copies of these pictures extant with the exception of the very inadequate one of the Battle of Fallen Timbers here given.



Battle of Fallen Timbers.

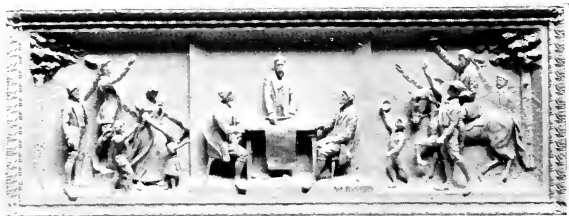
The handsome bas-relief panels, the work of Messrs Barth & Staak, encircling this room, are of especial interest, as they are, in many instances portraits of men who were instrumental in establishing Allen County, and laying a firm foundation for its future prosperity.

From left to right around the room, beginning at the southeast corner, we see,

No. 1. Governor William Hendricks, handing to Allen Hamilton his credentials as first Sheriff of Allen County, April 2, 1824.

No. 2. Committee with General John Tipton pointing to portrait of Colonel Allen, and naming the new county in his honor.

No. 3. Fort Wayne declared the County Seat. Caleb Lewis and Lot Blumfield, of Wayne County, Abiather Hathaway of Fayette County, William Connor of Hamilton County and James M. Hay of Marion County, appointed by Governor to select the County Seat. This they did at the house of Alexander Ewing, Esq., May 4, 1824.



Naming the County Seat.

No. 4. Meeting of first Board of County Commissioners of Allen County, Indiana. William Rockhill, James Wyman and Francis Comparet were the Commissioners, and with them met Samuel Hanna and Benjamin Cushman, Associate Judges, and Anthony L. Davis, Clerk and Recorder, 26th of May, 1824.

No. 5. Judge Samuel Hanna, first Judge of Allen County, represented as "Protector of Industries."

WEST WALL.

No. 1. Iron Industries—An early specialty of Fort Wayne.

No. 2. Seal of Indiana over Judge's seat.

No. 3. Transportation—Past and present.

NORTH WALL.

No. 1. Bust of Hon. Hugh McCulloch, Allen County's distinguished son, at one time Secretary of the United States Treasury. He was first Comptroller of the Currency and originator of that office. He is here represented, partly allegorically, as Finance, with Columbia presenting him the United States Treasurership, and Fortune smiling upon him with gifts in her hand. United States Treasury Building shown in background.



Finance.

Panels in the alcove on this side represent the canal period of our evolution.

No. 1. Old methods of transportation, by wagons, etc., etc.

No. 2. Breaking ground for the stupendous undertaking of joining the waters of Lake Erie with the Mississippi River, by means of "the Wabash and Erie Canal," Feb. 22, 1832. Panel shows Mr. Jordan Vegus, Esq., Canal Commissioner turning the first sod as he said, "I am now about to commence the Wabash and Erie Canal in the name and by the authority of the State of Indiana." Charles W. Ewing was the orator of the day.

No. 3. Completion of canal, 1843. General Lewis Cass was orator on this occasion.

No. 4. Shows the new means of transportation by boats, a great step taken in the forward movement of civilization. The first boat to pass Fort Wayne was the "Indiana," Capt. Asa Fairfield, and plied between Fort Wayne and Logansport.

Panel on north wall between the alcove and east wall, commemorates the name and person of Allen Hamilton. The County in the guise of

a noble female figure, is giving to him the Star of Office in recognition of his worth and service.

The clock opposite the Judge's seat is framed with allegorical figures, Night and Morning, or the "Passing of Time," while the panel to the left of it is Agriculture—and the right, Arts and Sciences.

This room is used at present by the Daughters of the American Revolution for the safeguarding of many articles of especial historic interest, which will well repay a visit of inspection, treasures of "ye olden time," bits of old china and glass, furniture and brasses hoarded with pious care by descendants of the pioneers, most of them from famous old homes which serve to make Allen County a delight to the student of early American life.

Among the many rare portraits in the collection is one in oil of Colonel John Allen, for whom our County is named, which was bought by the County Commissioners from a relative of Colonel Allen living near Louisville, Ky., and is known to be authentic. The artist, Mr. Matthew Jouett, of Harrodsburg, Ky., was celebrated as such in his generation, and deservedly so, judging by this fine example of his ability. It was from this portrait that the bust of Allen, which adorns the south front of the Court House was modeled.

COURT ROOM NO. 2.

Crossing the rotunda to the north we come into another Extra Court Room, or "Court Room Number Two."

The walls of this room, to the ornamental cornice, are of dark Tennessee and Mexican Onyx Scagliola embellished further with cream

white plaster panels, in bas-relief, the work of Mr. M. J. Doner, of Chicago. These illustrate frontier life in and around Fort Wayne, particularly as regards the aborigines.

Beginning at the left corner of the west wall and proceeding to the right are panels representing them during war periods.

WEST WALL.

No. 1. Indians in council, seemingly deciding for war.

No. 2. White captives.

No. 3. Torture of prisoners.

SOUTH WALL.

No. 1. Arrival of General Wayne's army.

No. 2. Battle between indians and whites.



No. 3. Burial of Little Turtle. He was accorded by the Commandant of the Fort full military honors, as befitted this brave, honorable, if uncivilized man.

No. 4. General Wayne's headquarters.

No. 5. Fort Wayne.

EAST WALL.

The three panels here express the pastimes of the savages during times of peace.

- No. 1. Indians shooting arrows at target.
- No. 2. Indians in canoes.
- No. 3. Indians dancing.

NORTH WALL.

- No. 1. Little Turtle advocating peace.
- No. 2. Smoking Calumet, or Peace Pipe.
- No. 3. The trading post of the frontier.
- No. 4. Arrival of first white woman. Indians welcome her.
- No. 5. Ceremony of washing her feet in token of respect and honor.

CIRCUIT COURT ROOM.

On the Judiciary Floor, at extreme north end of building, is the handsomely appointed Circuit Court Room, the harmonious color scheme, chiefly cream and green, found in Light Sienna, Massachusetts' Green and Red African Scagliolia. The Judge's stand is upon the west side; circling the room, above the cornice, to a depth of three feet is a beautiful mural painting, the work of the late Mr. Carl Guthertz, of Washington, D. C. It is deemed especially fortunate that we have been able to secure a description of this work of art in the words of the distinguished artist himself. This was first printed August 20, 1909, by the "Daily News," and is given here by courtesy of the News Company:

* * * *

"Among the most beautiful works of art in the structure is the frieze in the Circuit court room, which was done by the late Carl Guthertz, a famous artist who did most of the mural decorations in the congressional library at Washington. Mr. Guthertz painted the pictures

which adorn the Circuit court room at his studio in Washington, and they were sent here after completion.

The description of the paintings given by the News was written by Mr. Gutherz himself in 1901. He died several years ago. Mr. Gutherz' description is as follows:

FOUNDERS OF LAWS.

“Supposing the spectator seated in the central part of the room, facing the judge's seat: You will see to right and left side, over the rostrum, the founders of our laws, Moses on one side, Justinian on the other. Justinian and Moses are instructing and giving the edicts of law to their people for distribution. Back of Moses rises the temple of Solomon, while in the distance, near Justinian, the Christian architecture is indicated by the dome of St. Sophia.

The oak branch forming part of the decoration over the pediment represents strength and government and the figures most prominent are the representatives of the law, or the lawyers of the period, who were in those days closely related to the ecclesiastical, and which accounts for the figure of a monk on one side and that of a Hebrew priest on the other.

In turning completely around you face the end of the room and the wall facing the judge's seat. The pictures represented here are intended to convey the idea that the inspiration of all justice is of divine conception. On one side the message is handed down from above, while on the other side the actions of the court are recorded on the divine tablet to be taken to the supreme judgment of all wisdom. “Strive for justice,” is the solemn warning held up by the angel, while cherubs pluck from laurel

branches the wreath and tauntingly hold up the golden trophy for the victor in its cause; on the other side the cherub is employed in fixing the seal upon the judicial parchment, while others are scrutinizing the documents.

Facing the judge's seat these pictures are by their positions especially associated with it and the acts which are considered by them and passed upon by the court.

The vertical stripes in the corners and which are also separating the pictures on the side wall, framing them in as it were, and also taking the place of pilasters, thereby giving a feature of strength and support between the wall and ceiling and so painted in color and line as to stand prominently forward of the picture, represent in their turn wisdom, strength, impartiality and the protection of the United States government in symbolic ornament.

JUSTICE PROMINENT.

In facing the side wall of the room the central group most prominent is "Justice," a figure blindfolded by the very act of holding in front of her with uplifted hands the scroll upon which the word "justice" is inscribed in golden letters. She is fearlessly walking into our presence, protected on either side by angels in male attire, the angel to the right with drawn blade and expressing disdain or contempt, hurling back the forces of disorder and crime (figures more beast than human), representing anarchy and the malaria of injustice and shielding the figure of justice. The angel to the left of justice is extending his open hand, greeting the law-abiding people, the humble shepherd is gazing upon him with awe and his flock are inspired with temerity by the holy presence, while

the bells seem ringing restful cadence from distant church towers; the smoke from a near by hamlet rises serenely to the sky, a beacon to the order-loving toilers, and by the wayside childhood and matron stop and rest to gather knowledge from book and flower—in fact, all the scene is intended to point to peacefulness and order.

The pictures joining the side to the end wall and flanking the central group, “Justice,” are in their turn intended to portray ideas which connects them also to the end wall, thereby forming one continued whole in numerous parts. In this way the picture next to Moses represents apprehension. Vigorous manhood has caught the offender and is bringing the creature before the judge, whose attitude indicates his power to punish the breaker of the law. On the opposite end and joining the “Divine Inspiration” is “The Jury,” which is here represented about the era A. D. 500.

The lawyer of that period is defending some case before the jury composed of people of different nationalities and which might have taken place in Rome, Alexandria or Constantinople about that time. The lawyer is a Roman, marked by insignia of his office—his prominent listener, evidently some high personage in disguise, his dress is covered by a robe which veils his personal identity.

COURT AS MEDIATOR.

In turning to the wall opposite you will find a like diversion; and here also, the central panel is subdivided into three separate groups and which represent as a whole “Arbitration,” the court being, in fact, the mediator of two opposing parties, both claiming justification.

The central group represents the home, the sacred hearth forms the background of the throne for the guardian angel. Kneeling in prayerful attitude appealing for protection are children approaching from opposite sides and the divine spirit of love and home is gently uniting them with her own precious fingers and shielding them with her powerful wings from discordant passion and destruction, represented on either side by the organized mob, which is stayed in the destructive work by the angel spirits of home and peace. Their gestures and attitude bid them to think and reform to more orderly methods ere approaching the sacred precincts of the hearthstone.

Flanking the central group like the wall opposite—in fact, a complement of the pictures of the “Jury” and “Apprehension,” are pictures indicating the “Protection of the Court.” The aged widow and orphan are shielded by the staff of order against those that would take advantage of their enfeebled state. The other end of the wall and that which joins the “Angel of the Record” represents “Charity” and who, seated between the two figures representing “Power of Law,” is urging her cause and by so doing forms the very apex of the sides of “Justice.”

By the arrangement of the pictures described above there is a continued theme from picture to picture, and by the effect of color and grouping there is preserved a symmetrical expression in the general appearance of the room, attaching the ceiling to the wall and giving light into the corner which would otherwise be oppressive with shade.”

Two beautiful pediments further enrich this room, subjects being the “Four Seasons.” On

the east wall on left of the clock-cartouche the attributes of Spring, are expressed by a young maiden holding budding branches, cupids scattering roses, and doves hovering near, symbols of youthfulness, innocence and love. Summer, upon the right, as a maturer woman, holds a stalk of corn, signifying maturity and fruitfulness; children carry sheaves of wheat, while rabbits, their summer companions, gambol about them.

The western pediment represents allegorically, Autumn and Winter.



Autumn, the grown man, the hunter, full of life and vigor, his occupation as provider suggested by the dead pheasants at extreme left; while Cupid extracts the juice of the grape, both together representing the necessary cruelty of life associated, however, with its joys. Winter, is the old man, completing his circle of seasons of life, its coldness indicated by the maiden warming her hands by the fire. All the playmates are fled save the crows, which Love is feeding.

Beneath this thoughtfully conceived pediment, are three panels on either side of the Judge's stand, done in bold relief that are most beautiful, illustrating the action and attributes of the law.

Upon the extreme left is expressed:—

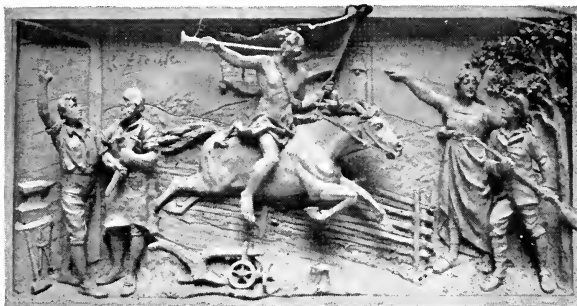
No. 1. Its Restraint.

No. 2. Wisdom and Justice.

- No. 3. Truth and Strength.
No. 4. Power to relieve and set free.

SOUTH WALL.

On this wall War is represented in its different aspects. At the extreme left:



No. 1. The Call to War: A messenger on horseback gallops with flag and trumpet to sound the call. Upon the left a father interrupts his son at work to give him a sword, while Columbia on the right points, urging the soldier on to conquer, to battle for the right.

No. 2. Marching to War. Soldiers bid farewell to loved ones that they may march towards the Sun of Liberty.

No. 3. War, the terrible: Represented by Goddess of War accompanied by Death, riding side by side, over battle fields amidst groups of fighting men, the dead on either side. A superbly spirited and striking group.

No. 4. Victory, or Triumph. A youth, as the Power of Right overthrows the cruel Dragon of Wrong. Young men and maidens proclaim triumph and crown the victor.

No. 5. The Return from War. Mothers and

children on the left, welcome the soldier father home, while upon the right, a widow and child receive the sword and riderless horse of the husband and father slain in battle.

NORTH WALL.

These five panels showing the lovely accompaniments of Peace, are appropriately placed opposite the War panels. From left to right:

No. 1. Home Industries, which flourish only in peaceful times.

No. 2. Charity; help to the aged, or sick.

No. 3. Goddess of Peace welcomed by all.

No. 4. Hospitality; receiving the stranger—serving the guest.

No. 5. Peaceful Arts and occupations.

The alcove which forms the east side of the room, has at its left side a panel, Industry, and at its right, Science. The interior is finished with panels illustrating the peaceful pursuits or pastimes, the accompaniments of prosperous and careful toil. Inside the alcove at left we see:

No. 1. Hunting.

No. 2. Horticulture.

No. 3. Fishing.

No. 4. Agriculture.

No. 5. Pioneer Life.

All these wonderfully fine groups are the product of the genius of Messrs. Barth & Staak, and are, for vigor of expression, wealth of detail and beauty of execution, beyond criticism.

DOMES AND BALCONY.

A stairway north of elevator on Judiciary Floor leads to the balcony on the outside of

dome from whence a comprehensive view of the city may be obtained.

CLOCKS.

A fine pneumatic clock system has been installed by means of which the thirty-two clocks inside the building, as well as the four in the dome, are regulated by the master-clock standing in the vestibule of west entrance, ground floor.

ARTESIAN WELL.

On the north sidewalk there is a remarkably fine Artesian well 300 feet deep which supplies the drinking fountain and is used for all purposes where water, or water power, is needed about the building. This well is the second deepest flowing well in the United States, and was, when sunk, the very deepest. The water is mineral and absolutely pure.

On the north and northeast sidewalks are shelter entrances leading to the basement and to public comfort room, lavatories, etc., etc., for both men and women.

THE TUNNEL.

A tunnel extends from basement, northwest corner, under Calhoun street and, running north, connects the Court House with Power Station north of the Jail. It carries all pipes and wires necessary for heating and lighting but is not open to the public owing to its small size. It is reached by man-holes along the route, every part being easily accessible for repairs, etc.

COUNTY SEAL.

The first seal used by the first Board of Com-

missioners was in 1841 and was an old English seal which represented Britannia seated on a shield, grasping a trident of Neptune, with the words, "Britannia, Rex. Fid Dep." This was only used until such time as another could be designed and procured.

On September 9, 1841, an order was issued for a seal for the new County of Allen, to bear "a sheaf of wheat in an upright position with a sickle therein; and, in the background, a field of corn with a reaper at work, and, in a circle surrounding said device, the following words: 'Commissioners of Allen County, I. A. Seal., The word Seal to be in M. and the Sheaf of Wheat.'"

This is the seal now in use and is shown on the cover of this book.

CONCLUSION.

Thanks are gratefully extended to the author of "Reminiscences of Old Fort Wayne," the architect and artists, the News Company, the ex-Commissioners and many others, and especially to the present Board of Commissioners—Mr. John B. Wyss, Mr. James D. Butt, Mr. William F. Franke with the attorney to the Board, Mr. Edward G. Hoffman, all of whom have so generously and graciously aided us, and whose appreciation of our efforts has made it possible to present to the public this brief history and description of the splendid Court House of Allen County, Indiana.

STATISTICS

Plans accepted	1895
Contract awarded	May 26, 1897
Corner-stone laid	November 17, 1897
Building partially occupied ...	December, 1900
Building dedicated	September 23, 1902
Total cost of building and furnish- ings	\$817,553.59
Style of architecture	Renaissance
Materials.....	{ Blue Bedford Stone Vermont Granite
Construction	Fireproof
Length of building	270 feet
Width of building	134 feet
Height to main cornice	57 feet
Height to clear story cornice	76 feet
Height from street to top of statue ...	225 feet
Height of statue	13 feet, 8 inches
Diameter of clock dials	13 feet

CONTRACTORS

Brentwood S. Tolan	Architect
James Stewart & Company, of St. Louis,	General Contractors
A. Hattersley & Sons.,	Plumbing, electric wiring, etc.
Fort Wayne Electric Corporation,	Engines and dynamos
Wm. Moellering & Sons,	Power House
Louis J. Schwartzkopf	Tunnel
Art Metal Company	Steel Furniture
H. H. Andrews Company	Wood Furniture
C. C. Schlatter & Co.,	Hardware and glass
Diebold Lock & Safe Company,	Treasurer's vault

Pheiffer & Schlatter . . Plate glass and hardware
 Luminous Prism Company Art glass
 W. H. Andrews Interior decorations
 F. M. Smith & Company Hardware
 Wolf & Dessauer Shades and matting
 Winslow Brothers Co. Bronze tablets, etc.
 Rhinesmith & Simonson,
 Molding and woodwork
 Anton Rieg Sewer for tunnel
 Lenox & Halderman . . . Plastering and stucco
 Peoria Stone & Marble Company
 Extra marble and tile
 Brown Ketchum & Company,
 Law Library stair and iron in dome
 Tuttle & Bailey Mfg. Co. . . . Ventilating plates
 Empire Fire Roofing Co. Roof tiles
 F. Miller & Sons. Electric fans
 John H. Welch Copper box for corner-stone

INSPECTORS

L. B. Larimore,
 J. H. Brannan,
 H. W. Jensen,
 Geo. Jacoby,
 Holsted & McNaughton,
 Pierce & Richardson,
 Lennox & Halderman

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